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THE NATIONAL WALL-PAPER CO.'S EXHIBIT, COLUMBIAN EXPOSITION.

FOR beauty and effectiveness nothing we think ever published in the line of art trade souvenirs can compare with the finely lithographed illustrations of the National Wall-Paper Company's Exhibit at the World's Columbian Exposition. There is an exterior view of the wall-paper pavilion and finely colored views of the five different wall-



DRAWING-ROOM CHAIR (ITALIAN STYLE).

paper exhibits, viz.: Those of H. Bartholomae & Co., Warren Fuller & Co., Fr. Beck & Co., Robert Graves & Co. and Nevius & Haviland.

Where was the wall-paper first made? Tradition says in China. But the art of printing paper as a practical wall covering for decorative purposes had its earliest development in France. And though the modest beginnings of wall-paper manufacturing in this country were almost coincident with the founding of the nation, the progress of the art was not so rapid as to prevent General Washington sending to France for the wall-papers which, with the help of Lafayette, he himself hung on Banquet Hall of Mt. Vernon.

Wall-papers were first made in this country in Philadelphia, in 1789, by Plunket Heeson, and a little later by parties by the names of Chardon and Borriken. Mr. John B. Howell established a factory at the same place in 1793. A wall-paper factory was established in Boston, in 1800, by the firm of May & Rodman, and another a few years later by Josiah Bumstead. Factories were also established about this time in New York City and in New Brunswick, N. J.

These mills were operated in a very small way by merchants whose principal business was the importation of foreign papers, and whose factories were connected with their retail stores.

Up to this time wall-papers were made in small square sheets, each sheet containing the pattern complete, the pieces being placed one by one on the wall.

About the year 1835 Mr. Bumstead put into operation a small wall-paper machine in a shop located in a lot back of his store. This was perhaps the earliest effort at printing wall-paper by machinery.

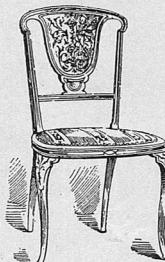
Mr. Howell in Philadelphia, and Mr. Perkins in New Bedford, also introduced machine printing about this time.

These wall-paper machines were very primitive affairs. They were all worked by hand, and were capable of printing but one color at a time. In the event of more than one color being required it was afterwards added by hand. At this time the methods in use for sizing the colors would not permit the falling of one wet color upon another. All of the blocks for printing were cut in wood.

In the year 1836 paper for machine printing was first made in rolls. Prior to this time the pieces had been pasted together before running through the machine. In 1839 the first machine for printing four colors was invented. For this machine it was necessary to select patterns in which no color touched any other. In 1842 a machine was made for printing eight colors, and then the patterns were cut with copper outline and filled with felt. This made it possible to print with the wet colors touching whenever necessary.

Machines for printing wall-paper are an American invention, as, according to the best information obtainable, they were not in use in England until about 1846; nor in France until 1857. From this time until 1876, the year of the great Centennial Exposition, the advance made in this industry was chiefly in the increased facilities for manufacturing and the steadily growing output. There was no special originality on the part of the American manufacturers, nor had there been any special care given either to the matter of design or color. Manufacturers were content for the most part to copy largely from foreign productions the patterns for their most pretentious papers.

The Centennial Exposition developed a new interest in the arts of applied design, aroused a strong protest against ugliness in form and color, and instigated an earnest and intelligent search for truth and beauty.



A DRAWING-ROOM CHAIR (ITALIAN STYLE).

The results of this new interest were nowhere more apparent than in the advancement of the artistic side of the wall-paper industry.

But, with the rapid growth and development of the country, and the consequent strides of this business, existing wall-paper factories were everywhere enlarged and new ones built, until the tremendous and rapidly increasing competition tended towards the degradation of the art, and the product became too largely a matter of mere merchandise. It at last became evident to some of the more thoughtful of the wall-paper manufacturers that if people of taste and culture were to be retained as interested patrons of this particular branch of the liberal arts, a decided advance must be made in the art of mural decoration.

The hygienic qualities and moderate cost of wall-papers assured their continued use by the millions, but the art development and aesthetic interest of the business were constantly menaced by the increasing competition in price and consequent deterioration in style and quality. This danger of the neglect of high-class papers as a covering for walls, because of the lack of merit in design and coloring, was increased by the unfortunate habit on the part of many manufacturers of offering great quan-

tities of papers at the close of the season at decidedly reduced prices, thus depreciating the value of the stock to the dealer, and creating a feeling of unrest and dissatisfaction in the trade. Fortunately for the dignity of the art and the opportunity of its highest development in this country, the danger was realized in time, and steps were promptly taken to preserve and advance this valuable branch of decoration.

By combining the interests of most of the more important factories it became possible to modify the fierce fight for trade and consequent deterioration in material, design and execution, and to change the competition to a healthy rivalry in quality, form, finish and color.

The result is already apparent in the improved designs, colorings and qualities of the papers produced by the leading factories. In the single year since these reforms have been affected a great improvement is apparent in the condition of the trade, and the action of the National Wall-Paper Company, abolishing the system of job lots, has been everywhere appreciated, and has tended to increase confidence and a feeling of stability among the dealers.

The Columbian Exposition afforded the National Wall-Paper Company an opportunity for making a most interesting exhibit of the present condition in this country of the art of making wall-papers. Application was made by the Company for ample space for a thoroughly representative exhibit, but, owing to the tremendous demands on the authorities for space, and perhaps somewhat because of their failure to appreciate fully the extent of the facilities of the National Wall-Paper Company, much less room was allotted to them than they had expected and provided for.

Owing to the limited room at their disposal the National Wall-Paper Company was compelled to use the material of but a few of its branches for making competitive exhibits. The small space at their disposal was allotted to Messrs. Fr. Beck & Co., The Robt. Graves Co., Messrs. Warren Fuller & Co., H. Bartholomae & Co., and Messrs. Nevius & Haviland.

Although the exhibit is of necessity limited to a few of the more striking examples of the work of the above mentioned branches, still, the discrimi-



DRAWING-ROOM ARM CHAIR (ITALIAN STYLE).

nating visitor at the Columbian Exposition in comparing the goods on exhibition by the National Wall-Paper Company with any of the papers shown by the American manufacturers at the Centennial Exposition, cannot fail to be impressed with the wonderful progress made in producing high class wall-papers in this country.

The Pavilion, which is illustrated on the first cover of the souvenir, was constructed by the National Wall-Paper Company especially for the

THE DECORATOR AND FURNISHER.

Columbian Exposition. It is naturally graceful, as becomes a building for this purpose, containing suggestions of Louis XVI. feeling, and not without traces of the influence of the Empire in its style and decoration.

The exterior of the building, which is decorated in gold and old ivory, is richly ornamented in relief panels of Linerusta. The very ornate roof is of the same material, and thus, in addition to its purpose for housing in its interior the exhibits of the Company, it illustrates on the exterior the usefulness of this prince among relief materials, Linerusta Walton.

The exhibits made by the various manufacturers are brilliant and very interesting, and merit the attention of the trade throughout the United States. Dealers are most cordially invited to visit this Pavilion and examine carefully the exhibits, and to note

indeed, popular priced papers have never been produced more cheaply nor so well. Higher class papers can be had in all grades and at all prices for the homes of people of moderate means, and the most critical buyer can find the choicest and most elegant products of the day.

Some faint suggestions of the beauty and effectiveness of the wall-papers on exhibition and of the Pavilion itself may be gathered from the accompanying illustrations, and it is hoped that this souvenir, which is presented with the compliments of the National Wall-Paper Company, will be an acceptable memento of their interest and good will.

THE EFFICIENT SHADE ROLLER.

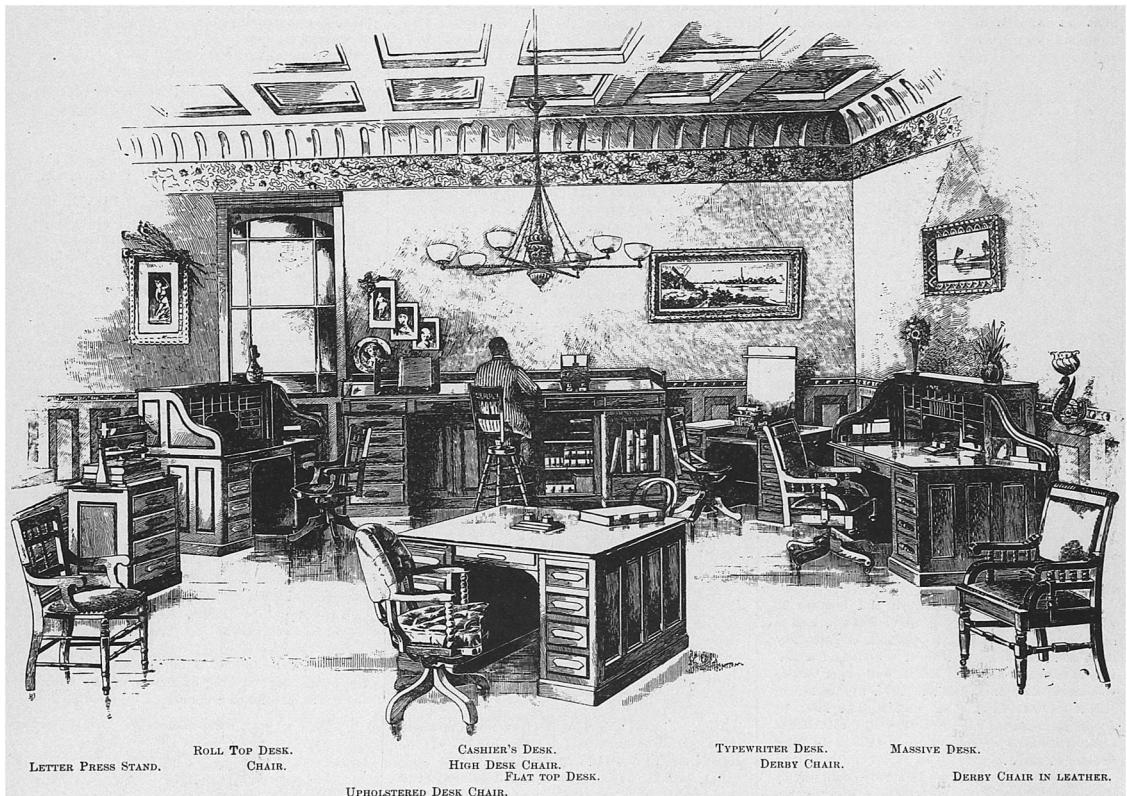
ON the last cover of the souvenir there is a representation of the exhibit of the Spring Rollers

land, viz.: The "Efficient," "People's," "Vermont" and the "National," afford the dealer better value for his investment than any other shade roller on the market. They are confidently recommended as superior in finish, lifting power and reliability to any other produced.

They are used throughout the New York State Building at the Columbian Exposition, and are also in general use in the main Exposition Buildings.

DERBY, KILMER & POND DESK CO. (MASSACHUSETTS CORPORATION.)

WE take pleasure in informing our friends, customers, and the trade that the two companies formerly known as Derby & Kilmer Desk Company and Pond Desk Company have united their business interests and become a corporation under



ROLL TOP DESK.
LETTER PRESS STAND.

CHAIR.

CASHIER'S DESK.
HIGH DESK CHAIR.
FLAT TOP DESK.

UPHOLSTERED DESK CHAIR.

TYPEWRITER DESK.
DERBY CHAIR.

MASSIVE DESK.

DERBY CHAIR IN LEATHER.

MODERN OFFICE FURNITURE. BY THE DERBY, KILMER & POND DESK CO.

the improvement and advance in the art which is here so strikingly illustrated. This exhibit is situated in Section M, on the main floor of the Manufacturers and Liberal Arts Building.

Our country has certainly seen an artistic revival since the Philadelphia Exposition, and our most discriminating and critical buyers need no longer look abroad for desirable and artistic decorations in wall-paper. At last we, as manufacturers, have reached that point where domestic productions are not merely decidedly respectable, but are taking on a distinctive character, which entitles them fairly to a place as a separate school.

All grades of wall-papers are now to be secured in their highest degree of excellence from the various branches of the National Wall-Paper Company. Papers of the very lowest prices are printed in the choicest colorings and with good drawings. In-

made by the Nevius & Haviland Branch of the National Wall-Paper Company, for Window Shades, Awnings, Maps, Railway Car Shades, etc.

The exhibit is located in the northeast corner of the gallery of the Manufacturers and Liberal Arts Building, Section F, No. 276.

Since the establishment of this business in 1880, there has been a constant and successful endeavor on the part of the manufacturers to produce a curtain fixture which should be up to the highest standard of excellence achievable. All the parts of the roller are carefully selected, the labor is more skilled and intelligent than that employed by any other shade roller manufacturer, and with the advantages of location and experience and the added facilities for distribution, and ample capital of the National Wall-Paper Company, the various brands of rollers manufactured by Messrs. Nevius & Havil-

the name of Derby, Kilmer & Pond Desk Company, with office and salesroom at 98 Causeway street, Boston.

All accounts due either company should be paid to the Derby, Kilmer & Pond Desk Company.

They invite inspection of their new combined line of Office Desks and Furniture, ranging from the plainest in design and lowest in price to the finest and most attractive desks and office fittings produced.

ANYONE about to use silk goods for sofa pillows or draperies of any kind, can get a book of samples showing the latest styles in these goods by sending ten cents to The Brainerd & Armstrong Co., New London, Conn.

THE DECORATOR AND FURNISHER.

ART ACADEMY OF CINCINNATI.

A NEW course in decoration as applied to architecture and the industrial arts, and in architectural drawing is announced under the direction of Mr. William Martin Aiken.

It is intended in the course of study of decoration as applied to architecture and the industrial arts—during the season of 1894—to approach the subject in two parallel methods from historical and theoretical, as well as from technical and practical, standpoints.

This will be done by a series of talks and of problems; the talks by the instructor, frequent notes to be taken by the pupil; the problems in design to be given in line and in color to the pupil with frequent criticisms by the instructor. These talks will be illustrated by diagrams, drawings, photographs, colored plates and by casts; and will be the basis for problems.

The course will comprehend the decorative uses of wood, clay, stone, glass, the metals, textile fabrics, etc.

It is hoped in this way to make the department broad, liberal, interesting and thorough; to discover whatever spark of imagination, invention, ingenuity or cleverness may exist, and to encourage the earnest student in the judicious employment of leisure moments by parallel reading and other approved means of self-advancement.

Applications for admission to these classes will be received at the office of the Academy in Eden Park, where additional information can be had by applying to Mr. A. T. Goshorn, Director.

WORLD'S FAIR PRIZE WINNERS IN NEW YORK CITY.

THE public of New York who are unable to attend the World's Fair in Chicago, are to be given an opportunity to see the best exhibits, those which have taken the prizes, through the efforts of the Manhattan Industrial Exhibition Company, who propose to hold an exhibition in the Grand Central Palace, in January next.

The object of this exposition is to reproduce, as far as practicable, the prominent and most attractive exhibits at the World's Fair. The Grand Central Palace, with its 400,000 square feet of floor space, has been secured for the purpose. Here an opportunity is offered these firms in New York, who for some reason or another did not participate in the World's Fair, to make an exhibit and display their goods, to perhaps, as great if not greater advantage than at Chicago.

As a strong effort is being made to interest the principal exhibitors at the World's Fair in the undertaking, it is to be hoped that our merchants will be alive to the possibilities of the situation and will not let others crowd them out of their own stamping ground.

It is proposed to fix the price of admission at the popular figure of twenty-five cents, which alone ought to be sufficient inducement to attract many thousands of people. Further information in regard to the Exposition can be obtained by addressing the office, 122 West Twenty-third street, New York.

LITERARY NOTICES.

MESSRS. APPLETON & Co. are bringing out a new illustrated edition of Bryant's Poems, the illustrations consisting of one hundred original drawings by the master flower painter, Paul de Longpré. We have been favored with a view of the artist's proofs of the illustrations that the work will contain, all being the work of Mr. de Longpré.

The originality of the artist's conceptions, and his masterly technical ability to delineate the sentiment of the flower, will make a new era in book illustration. It is impossible for us to describe in detail the many exquisite conceptions that will accompany the various poems, but we cannot help

calling attention to a number of these that appear to us of exceptional merit.

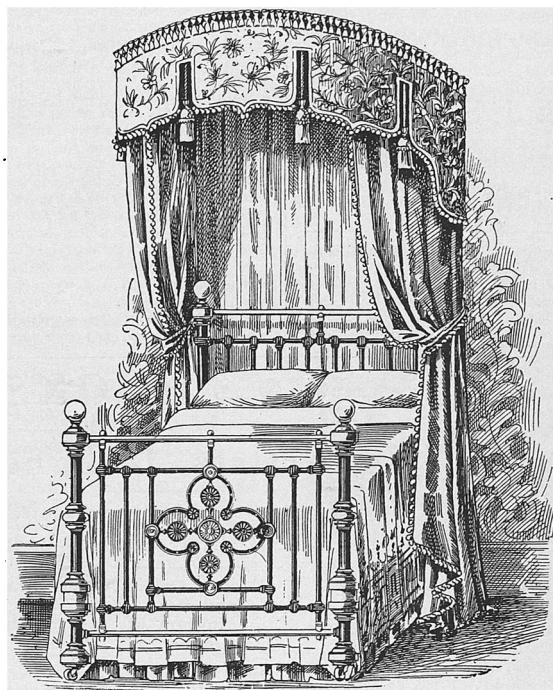
The poem entitled "The Winds" is illustrated by a spray of apple blossoms, some of which are scattered down the page, as though blown by the wind. "The Planting of the Apple Tree" has two diagonal apple boughs laden with fruit, and the poem concerning the "Fringed Gentian" exhibits a solitary flower growing amongst rocks. "The Bob-o-link" is glorified by a bouquet of roses and asters, and a representation of the bird sits upon one of the rose branches. The theme is wonderfully soft and sympathetic, and shows a mastery in the delineation of the petals and foliage of the flowers.

"May Evening" is represented by a thrush, singing amid the branches laden with apple blossoms, and in the background is seen a star studded sky. The poem "June" has brilliant decoration consisting of a spray of honeysuckle, surrounded by winged bees.

"The Rat Dream" is represented by a spray of

a well-known authority in musical matters, contributes an article of great interest to music lovers on Robert Franz. Charles Egbert Craddock continues, with undiminished vigor, her notable story "His Vanished Star," and Annie Elliot contributes a striking short story, "After—the Deluge." Other timely articles on interesting topics and the Contributors' Club, conclude an excellent number of this standard magazine.

LAST summer Mr. Vanderbilt's steamer *Alva* was wrecked by a collision near the Shoals of Nantucket. Her owner at once gave orders to St. Clair Byrnes, the famous English designer, to draw the lines of a yacht which should be the largest and handsomest in the world, and a description of this wonderful pleasure ship is given in HARPER'S WEEKLY. The building contract was given to Laird Brothers, of Birkenhead. On May 3d the yacht was launched, and was christened by Lady Alva Montagu, daughter of the Duchess of Manchester. Her



A HOSKINS & SEWELL DRAPED BRASS BED.

roses drenched with falling rain. Anything more pure and sweet it is impossible to conceive.

There are many other floral and landscape sketches scattered throughout the work, all of which will certainly increase the fame of the artist, as well as provide the public with finely sympathetic translations of the poets words in the more beautiful descriptions by the artist's pencil.

THE ATLANTIC MONTHLY for October contains the beginning of a three-part story, entitled "The Man from Aidone," by Mrs. Elizabeth Cavazza, of Portland, Maine, who is especially qualified to write just such an interesting story as this is. It is a story of Italy, and the characters and local color are admirably managed. Miss Edith M. Thomas contributes one of her charming papers of mingled prose and poetry on the "Undertime of the Year." Captain Mahan, who has written several important articles relating to marine matters, contributes to this number a paper of much value on "The Isthmus and Sea Power." William F. Apthorpe,

ittings were completed in July, and at noon of Wednesday, August 16th, she left Glasgow, her owner and his secretary, W. S. Hoyt, being passengers. She passed Sandy Hook 8 days 21 hours later, having encountered severe head winds and seas, in which she behaved admirably. On her trial trip she reached 17½ knots an hour, and had the weather been favorable she would doubtless have made the voyage across in about seven days.

The *Valiant* is brig-rigged, and carries one large yellow smoke-stack. She is 332 feet long over all, 310 feet long between perpendiculars, 39 feet 3 inches extreme beam, and 25 feet 6 inches moulded depth. Her tonnage is 2400. She is propelled by twin screws, driven by engines capable of developing 4500 horse-power. The screws are made of bronze and steel. There are two sets of triple-expansion engines, with cylinders of 23, 36 and 60 inches diameter, and 36 inches stroke.

The interior fittings and decorations of the yacht are not equalled by those of any other vessel afloat. The main saloon, which is 18 feet long, and extends

Oriental Rugs.

We have placed on sale a large proportion of our Stock of

ANTIQUE and MODERN { ORIENTAL RUGS

at prices from

25 to 75 % less

than formerly marked.

W. & J. SLOANE

Broadway, 18th and 19th Sts.,
NEW YORK.

all the way across the boat, is decorated in the Louis Quatorze style, by the Messrs. Cuel, of Paris. The woodwork is entirely covered with exquisite high-relief carving, finished in gold and white enamel. The Chippendale chairs, sofas, and sideboards are all inlaid with brass, and the upholstery

is of crimson velvet. The yacht has also a beautiful library, which is finished in rich dark walnut, unpolished. The fire-place in this room is one of the gems of the yacht's fittings. For the benefit of those who are curious as to prices, it may be stated that the carpet cost \$15 a yard. Mrs. Vanderbilt's apartments, consisting of the sitting-room, bedroom and bath, are magnificently furnished. Miss Vanderbilt has her own room, fitted in the Cawthorne style, and adorned with a ceiling of Tyne-castle work. Mr. Vanderbilt's apartments are equally beautiful, and the visitors' rooms are very handsome. It is worthy of note that every pipe in the ship is copper, and every basin has its own steam pipe for cleansing. The yacht carries a crew of 62 men. Of these 20 are seamen, 32 in the engine department, and the rest cooks and stewards.

THE second edition of THE COSMOPOLITAN for September brought the total edition up to 211,000 copies, without doubt the largest edition of any magazine in the world for this month. It remains for THE COSMOPOLITAN to have the World's Fair treated in a single number by twelve different writers. As the exposition of 1893 must remain one of the leading events in the history of the United States, the most distinguished men were asked to prepare this magazine volume, which is destined to become valuable as one of the most perfect descriptions of the World's Fair. Among the number of those who contribute are our ex-president, Walter Besant, the most distinguished of the English literary men who visited the exposition, and a host of others. Besides the usual fiction, including a story by Mark Twain, entitled "Is He Living or Is He Dead," and the regular departments, THE COSMOPOLITAN contains nearly one hundred illustrations devoted to the World's Fair, including eleven full pages. It is pronounced one of the most remarkable of the publications yet issued regarding the Fair. It is a completely illustrated guide or souvenir, as one prefers to call it, by the

most famous writers of the day, put before the reader at the price of 12½ cents, and more than the equal of the books of the Fair which sell for seventy-five cents and one dollar.

IN LIPPINCOTT'S for October is a description of the decorations of Sir Frederick Leighton's house in London, by Virginia Butler.

Opening out of the large studio is the room built about three years ago for winter use. It is of good size, enclosed on three sides and roofed in with glass, so as to admit every ray of sunlight in the short, dark days of a London winter. Adjoining the main studio on the other side is Sir Frederick's "den," as he calls it; a pretty little room with easy-chairs and comfortable corners and open fire, where he lounges, writes his notes, or chats with his intimate friends over a post-prandial Havana.

Beyond is the library, filled with rare books on every conceivable subject and in many languages, for Sir Frederick is a fine linguist: Italian, German, and French are as familiar to him as his native tongue. A man must touch the world at many points—such is his theory—must have a wide acquaintance with man and nature, must be catholic in sympathies and tastes, must be a student of books, must have a knowledge far beyond the mere boundaries of his especial art, before he can be a consummate artist; and this, which is the philosophy of the true artist's culture, Sir Frederick completely illustrates. The wide knowledge of life, he believes, passing through the alembic of the artistic temperament, becomes transmuted and is allied with that subtle indescribable native essence of genius which no one can lack and yet be a supreme artist.

Over the door leading into the dining-room is the legend "Prost!" that may well be called the key-note of the house. For it does one good, in this age of utility, to enter rooms where beauty takes precedence of utility, and artistic excellence is more highly esteemed than commercial value.

BOOKS FOR

Architects, Artists, Designers and Decorators.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO., 132 Nassau Street, New York.

Polychromatic Ornamentation,
By A. Racinet. Containing innumerable designs in all styles of ancient and modern historic art. In two series.

First Series contains 100 plates in chromo-lithography. Price, \$40.00.

Second Series contains 120 plates in chromo-lithography. Price, \$53.40.

A Grammar of Ornament,
By Owen Jones. Containing 112 colored plates in vivid colors, representing the various styles of ornament. Price, \$35.00.

Specimens of Architecture and Sculpture,
By M. A. Raguenet. In 20 volumes. Price, each volume, \$4.00.

Ornamental Treasures,
A popular collection of 85 colored plates, illustrating the Egyptian, Assyrian, Greek, Roman, Pompeian, Chinese, Japanese, Indian, Persian, Arabian, Moresque, Turkish, Celtic, Byzantine, Middle Ages, Italian, French, and German Renaissance, and the styles of the 17th and 18th centuries. Price, \$8.00.

Figure Ornaments in the Cupola and Halls of the Imperial Court Museum of Natural History at Vienna.

In two series, each containing 28 plates and portfolio. The figure sculpture in this work is of commanding elegance. Price, each series, \$8.70.

Nature in Ornament,
By Lewis F. Day. Containing 123 full-page plates and 192 illustrations in the text, showing examples of decorative treatment of motives from nature in all styles of decorative art. Illustrated by Egyptian temple sculptures, Assyrian wall decoration, Coptic embroidery, Chinese porcelain painting, Hindoo stone carving, Painted stucco from Peru, Greek scroll ornament, sculptures and mosaic, Gothic tracery, Celtic interlacings, Heraldic ornament, Mohammedan wood carving, Rococo scroll carving, Pompeian wall painting, Persian carpets, Tudor carvings, Italian bronzes, Japanese diapers, Sicilian silk patterns and modern designs in silks, cretonnes, wall-papers, carvings, etc., etc.

248 pages. 12mo. Cloth. Gilt. Price, \$5.00.

Text Books of Ornamental Design,
By Lewis F. Day. No. 1, The Anatomy of Pattern (35 full-page illustrations); No. 2, The Planning of Ornament (38 full-page illustrations); No. 3, The Application of Ornament (42 full-page illustrations). Bound in cloth. In one volume. Price, \$4.50.

Lessons in Decorative Design,
By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.

Das Mobel,
By Messrs. E. Lambert and A. Stahl, architects. An illustrated history of fash-